



Marin Alsop spends six to eight hours every day studying music, preparing scores and reading about composers' lives and ideas. In the little spare time she has, she likes to swim or go to movies.



A Standout CONDUCTOR

IT'S A WEDNESDAY noon in the Hult Center's Studio I, just before the first concert preview of the Eugene Symphony Orchestra's 1990-91 classical season. Near the coffee bar at the back of the room, an older gentleman approaches a chic young woman and strikes up a conversation about the retirement of conductor Leonard Bernstein.

"His office called me last night because they didn't want me to read about it in the paper," she replies, "but I heard it on the radio 20 minutes later."

"What was the single most important thing you learned from him?" the gent asks. She takes an eighth-note rest before replying:

by PAUL DENISON
photos by
PETE KENDALL
THE REGISTER-GUARD

yourself completely to the music."

The woman turns toward the coffee bar attendant.

"I think your cream's bad," she says. "Looks a little funky."

He tells her he's out of cream and pours her a fresh cup, black.

"Do I get a discount?" she says.

Better than that. A few minutes later, the attendant leaves the room, returns with a can of evaporated milk and

pours a few drops into her cup, now resting on a table at the front of the room.

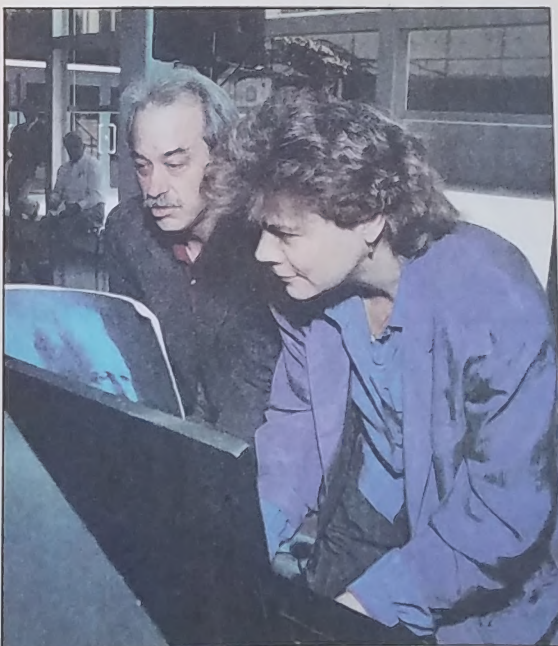
"Gotta take care of the important people," he says to a photographer standing nearby.

And it's show time once again for Marin Alsop, beginning her second season as music director and conductor of the Eugene Symphony. During the next hour, with the assistance of solo pianist Edward Auer and the Eugene Symphony's chief percussionist, Randy Larson, Alsop entertains her audience with a show-and-tell about three pieces that the orchestra will play the next night.

It's a brisk, lively performance. Larson demonstrates percussion instruments, including a brake drum and a lion's roar drum, used in Rouse's "Infernal Machine." Alsop picks up her violin to demonstrate pizzicato and ponticello. She alerts the audience to listen for harp harmonics and watch for the harpist to have "an attack of footwork" in Ravel's G Major Piano Concerto. As she talks about the somber idea of "Ineluctable fate" in Tchaikovsky's Symphony No. 4, she and Auer lay four hands on the piano keyboard — "I use the hunt and peck method," she says — to demonstrate the opening theme. She alerts the audience to a long oboe solo with a sober melody in the second movement: "The soloist turns an incredible color doing it, so don't be alarmed."

When time's up, the audience gives Alsop, Auer and Larson a good round of applause and an older woman

Turn to STANDOUT, Page 5D



Solo pianist Edward Auer joins Alsop at the piano for a show-and-tell session.

Friendly Marin Alsop doesn't stand apart from the crowds

etc.

■ The directors of "Jacob's Ladder," starring Tim Robbins, could have learned something from Alfred Hitchcock about the nature of suspense/8D



- Marin Alsop's String Fever swing band performs next weekend/2D
- An auction to benefit the UO Museum of Art's photography exhibitions features prints from photographers throughout the country/3D
- A conference on photography and the environment starts today/3D
- Queen Ida, in town to sign copies of her new book, cooks up some music with her Bon Temps Zydeco Band/6D
- The Eugene Symphony Orchestra will host flutist Carol Wincenc/6D
- The mystery drama "Hide and Seek" opens next week at Very Little Theatre/7D

MUSIC

String Fever strikes at the Hult

By PAUL DENISON
The Register-Guard

String Fever, Marin Alsop's nine-string swing band, will lead off the Hult Center's "American Originals" series with a concert set for 8 p.m. Saturday, Nov. 17, in Silva Concert Hall.

Tickets are \$15 and \$12.50 at the Hult Center box office (687-5000) and its outlets. A limited number of student and senior citizen discount tickets are available.

Alsop has a master's degree in violin performance from the Juilliard School, and she has played violin with the New York Philharmonic, New York City Opera and New York City Ballet. But she also worked as a studio free-lancer on rock and disco recordings, and too much time in the "sweetening section" led her and violinist Jill Jaffe to think about starting their own band.

Alsop and Jaffe wanted to form a rock band but decided to try jazz instead at the suggestion of Gary Anderson, an arranger who used to do charts for Woody Herman. At their request, Anderson came up with a three-song Manhattan medley for string band, forcing Alsop and Jaffe to come up with a group.

Members of String Fever hold degrees from Juilliard, Manhattan School of Music, Mannes, Eastman, Yale, Oberlin and other colleges.

Organized in 1981, the band made its debut at the Bohemia Club, New York's oldest music club. Pat Mikell, owner of a New York jazz club that bears her name, booked String Fever

as a regular Sunday night act, and New York Times critics John Wilson and Fred Ferretti liked what they heard there.

"Yes, strings can swing," Ferretti wrote in a 1982 article, "and the women who make up the band called String Fever are dedicated to that proposition."

Wilson wrote that the players "have a gorgeously rich ensemble tone and a sense of timing and phrasing that enables them to swing in a laid-back manner that avoids the sense of shrill desperation that often results when strings try to play hot."

String Fever has played Town Hall with tap dancer Honi Coles, the first National Violin Congress in Washington, D.C., as featured guests of Sir Yehudi Menuhin, and the "Twelve Days of Mel Torme" tour. The band has recorded with jazz singer Michael Franks and, for rock producer Phil Ramone, with Billy Joel.

"While my conducting schedule is obviously taking me away from the group more, there are a couple of really exciting things coming out of it that I'd like to see grow," Alsop says. "It's proving to be a valuable education tool. After we did a special program in the Atlanta schools, student sign-ups to learn string instruments just soared. Also, the book we've built up — of charts for string swing band — didn't exist before, and is one of a kind. It's bound to encourage more writers and players in that milieu."

Besides Gary Anderson, composers and arrangers who have written for String Fever are Billy VerPlank, Dave Rimel and George Bogatko.

"Bogatko's 'S.F.O.' careers through every style a fiddle ever bowed," Clarke Bustard wrote in a May 1990 review in the Richmond (Va.) Times-Dispatch. "His 'Go For It' is a thrilling series of hairpin string configurations and joyous solo breaks culminating in an epic drum solo for brushes and sticks by Chris Adams."

"Bogatko's masterpieces are arrangements of Cole Porter's 'My Heart Belongs to Daddy' . . . and Duke Ellington's 'Mood Indigo,' whose bluesy melody is nudged through chromatic

development in the manner of Hindemith.

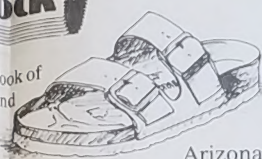
"String Fever's show alludes a lot to classical literature, mostly in good fun. The group also touches on folk and even rock styles."

"But swing is the main thing. The soloists . . . play with voicelike rather than violinistic tone and with a real feel for the bent notes and rhythmic accents of blues and jazz."

The band's repertoire also includes "Mine All Mine," "American Dream," "South Street Strut," "Sneakin'" and "Fever Pitch" by Rimel; "Bubba Loomis Blooz" and "Bone Meal" by VerPlank; Bogatko's "Go For It" and arrangements of Glenn Miller's "In the Mood," Johnny Mercer/Harold Arlen's "Come Rain or Shine" and Dave Brubeck's "Blue Rondo a la Turk."

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Early deadline in effect for Nov. 30 holiday issue

An early deadline will be in effect for the Nov. 30 Entertainment & Arts section, which will feature a comprehensive preview of holiday season entertainment taking place from that day through Dec. 31.

Information about seasonal events to be included in the preview article — or to run elsewhere in the Nov. 30 E&A section — must be submitted no later than 5 p.m. on Tuesday, Nov. 20. Entertainment Calendar forms for the Nov. 30 section may be submitted by the regular deadline, which is noon Monday, Nov. 26.

Flute soloist will perform at band's opening concert

The Eugene Symphonic Band will begin its 33rd season Tuesday with an 8 p.m. concert in Beall Concert Hall in the University of Oregon School of Music.

The program will include Sinfonia Nobilissima by Robert Jager, "Austrian Up-Country Tune" by Percy Aldridge Grainger, Norwegian march "Valdres" by Johannes Hanssen, "His Honor" march by Henry Fillmore, Folk Dances by Dmitri Shostakovich and "Carmen" Fantasy by Bizet, featuring flute soloist Richard Hahn.

Professor of flute at the University of Idaho, Hahn began his career with the Milwaukee Symphony and the Milwaukee Chamber Players and was

a featured soloist with the Fine Arts String Quartet. He presents clinics and master classes for students at all levels in the United States, Canada and Europe. He also makes fine replicas of historical flutes, some of which he uses in performance.

The Eugene Symphonic Band was founded in 1957 by the late Robert Wagner. The 55-member band is currently directed by Eric Hammer, a doctoral student in music education at the University of Oregon.

Tickets to the concert are \$6 for a family, \$3 for adults, \$2 for students and senior citizens. They can be purchased from band members and also will be sold at the door.

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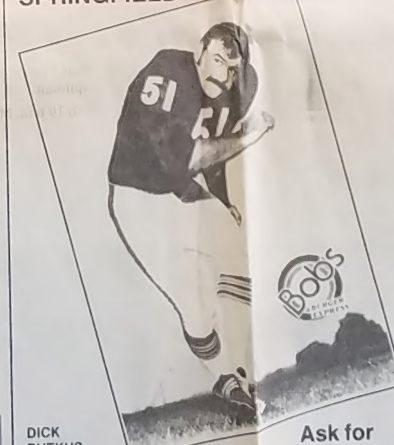
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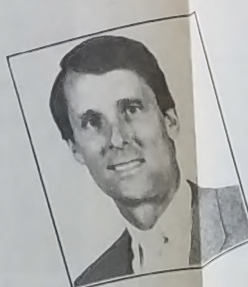
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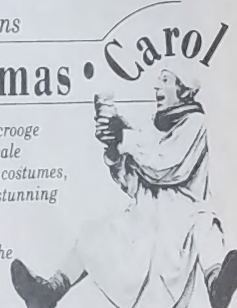
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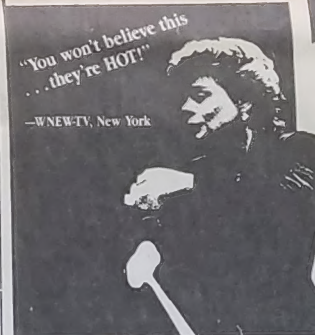


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STANDOUT

Continued from Page 1D

comes up to give her a large pink flower clipped from a garden that morning.

Alsop thanks her and carries the flower with her to her next stop, for some "tech talk" with Rich Scheeland, Hult Center operations director, about microphones, rehearsal times, sound check, music stands and other arrangements for the Nov. 17 Hult Center performance by String Fever, Alsop's all-string New York swing band (see story on page 2D).

"Piece of cake," Scheeland says as they wrap it up and Alsop heads for the Eugene Symphony office to take care of whatever business has come up, by FAX or phone, about her back East enterprises: String Fever; Concordia, her N.Y. chamber orchestra; or the Long Island Philharmonic, of which she is music director.

Alsop has been up since 6:30 in the morning, studying Bartok's Concerto for Orchestra, which she's to conduct in Long Island the next week. Still ahead this day: an afternoon swim at the Downtown Athletic Club, an appointment with a hairdresser, and a final rehearsal for concerts Thursday at the Hult Center and Friday at Thurston High School. After an intensely busy four weeks in Eugene, the 34-year-old conductor is winding down to something just below warp speed, looking forward to seeing Leonard Bernstein in New York on Sunday and talking with him about her plans for a Eugene Symphony tribute to him and his music next season.

Friday morning, fate takes a hand. A New York newspaper calls to tell her Bernstein is dying and to ask her to write a 500-word piece about their student-teacher friendship.

"It's typical of Marin's personality that she didn't tell me she'd had that call," says Ron Johnson, the Eugene Symphony's general manager. "At the Thurston High concert that night, I could tell that she was slightly off-center and working very hard to give a good performance."

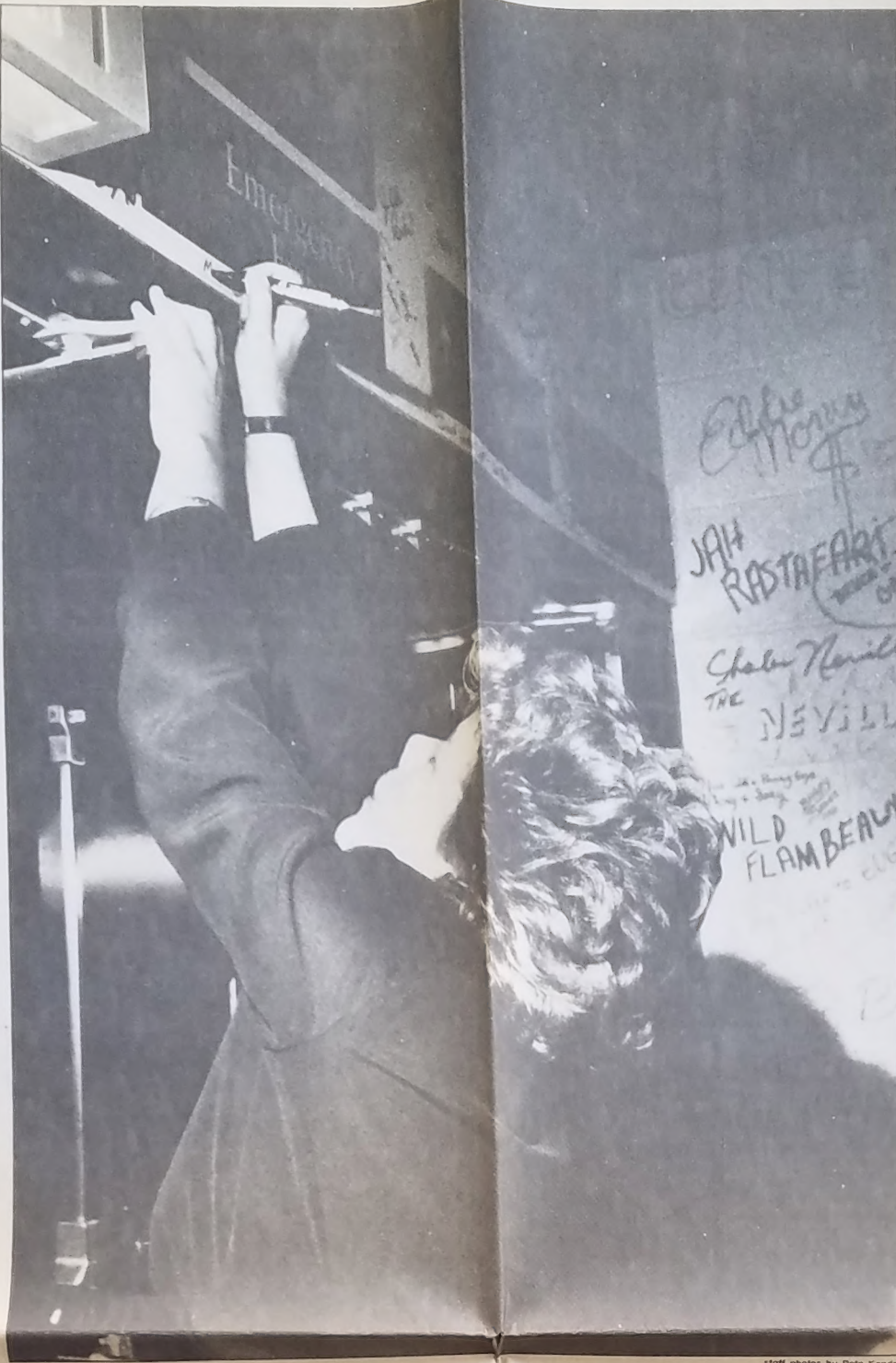
Very early Saturday morning, Alsop catches her plane back to New York with her heavy bag full of orchestral scores and a heavy heart. On Sunday, Bernstein dies. On Tuesday, New York Newsday's tribute includes a poignant piece by Alsop about her "teacher, cajoler, prankster, priest, friend."

"She was devastated, so sad," says Amy Jo Butler, a Eugene Symphony board member and violinist with whom Alsop stays when she's in town. "It's the first time in her life that she's lost anyone she loved and respected so much. He was her hero since she was a girl. She said 'I can't just pick up the phone anymore and call Lenny and say I can't get a handle on this part of the piece, what should I do?'"

Butler is convinced, however, that Alsop has the inner strength to carry her through the loss of her mentor.

"Her parents encouraged her to be on her own at a young age," Butler says. "That was scary to her, but it's given her such resiliency and strength and confidence. If something has to be done, she can do it."

When the Eugene Symphony hired Alsop in June 1989, board members knew they were hitching their wagon to a rising star. A few months later, she was hired as music director of the Long Island Philharmonic, filling a post vacated by Christopher Keene when he became general director of New



With marker in hand, Alsop joins the countless others who have performed at the Hult in signing the walls of the backstage hall.

Staff photos by Pete Kendall

Marin Alsop tells not quite all

Name: Marin Alsop

Age: 34

Education: Juilliard School master's degree in violin performance

Honors: Two conducting fellowships and Koussevitzky Conducting Prize from Tanglewood Music Center

Jobs: Conductor of Eugene Symphony, Long Island Philharmonic, Concordia; A Chamber Orchestra and String Fever, an all-string swing band

Career goal: Bring classical music to a wide audience

Secret ambition: Have a big family

Best friends: Leslie, Philip, Naneen, Kim

Hobbies and recreation: Swimming, skiing

Last book read: "The Naked Face of Genius" (Bartok's last years)

Last movie seen: "Reversal of Fortune"

Recent concerts attended: Oct. 16 New York Philharmonic tribute to Leonard Bernstein, Oct. 19 Boston Symphony concert at Carnegie Hall

Favorite recordings: Leonard Bernstein's Mahler symphonies

Favorite food: Chocolate and chicken

Favorite drink: Diet Pepsi

Personality trait that only her parents knew about until now: Shy

Favorite hang-outs: West Bank Cafe in New York City, Downtown Athletic Club and Zenon Cafe in Eugene

Frequent flyer mileage: 40,000

What she'd do if she won Lotto America: Concert series at Carnegie Hall

Dream blind date (not an orchestra): Fascinating conversationalist — many, many interests and VERY spontaneous

What should be done with nosy newspaper people: Be forced to have a seven-hour interview every day and READ the results!

York City Opera. In November, she became the first woman ever to win the Koussevitzky Conducting Prize awarded by the Tanglewood Music Center.

In a career that she once jokingly described as a combination of "blind dates and marriages," so far Alsop has had blind dates as a guest conductor with the San Francisco Symphony; National Symphony in Washington, D.C.; the New World Symphony in Miami, Fla.; the Boston Pops; and the New York Philharmonic. Next month she will conduct the Philadelphia Orchestra, and in November 1991 she will become the first woman to conduct the Los Angeles Philharmonic.

So many good things happened in Alsop's career during the second half of 1989 and the first half of this year that a participant in a recent American Symphony Orchestra League conference described her to Ron Johnson as "someone who was shot out of a cannon."

George Recker, the Eugene Symphony's principal trumpet player and former principal trumpet of the National Symphony, was a member of the orchestra's conductor search committee. He says Alsop almost was eliminated early in the process because of her youth and sex, but he became "a campaigner" for her after talking with a trumpet player he had played with back East.

"He didn't hard-sell her," Recker recalls. "He just said that she was really good, really organized, and people went out of their way to play for her. He said musicians with six-figure incomes would play for her for free."

Recker said he thought Alsop would be "dynamite, but she's more than dynamite; she's big time as far as I can tell."

One gauge of a conductor's quality, Recker says, is what musicians do during rehearsal when they're not playing their instruments. Usually they read newspapers or magazines or carry on whispered conversations. That doesn't happen during Alsop's rehearsals.

"She's just such a teacher," Recker says. "She's so on top of it, and you pay attention because she has so much to offer."

Third trumpet Patrick Lay moved from Eugene to McMinnville in August to take a job as high school band director, but he still drives down for Eugene Symphony rehearsals and he says he considers the trip — an hour and 40 minutes each way — well worth it.

The musicians also pay attention because Alsop has sharp ears.

"Nothing goes by her; no intonation problem goes by her," says Eugene Symphony concertmaster Leslie Sawyer. Alsop is easy to work with because she's direct and open, Sawyer says.

"If there's a problem, you know about it instantly; if something goes well, she reacts to it instantly. Even in concert, if something goes well she'll smile at a section; if she doesn't look at you, it probably didn't go well. She's not the type of conductor to scowl during a concert. She gives more positive

reinforcement than negative, which is the best possible situation for a musician to work in."

Sawyer says Alsop also has a great sense of humor.

"She tries to repress it," Sawyer says, "but I think life just strikes her as funny sometimes. It just kind of bubbles over in rehearsal sometimes. But she's serious about the music."

Recker says Alsop is "very committed to music as an art form, and that's what's driving her." He says her qualities as a conductor include body language that the musicians can read clearly and a clear internal idea of what she wants.

"She does bring the best out of the players, doesn't get in their way," Recker says. "All really major conductors have that. They're all masters of public relations on the podium, and she does that very well. She can change her demeanor when she has to. She got pretty cold with the strings during one rehearsal. She admitted to me afterward that that wasn't really in her personality, but was necessary to do her job."

That's as close as anyone will ever come to suggesting that Alsop would fake anything.

People who work with Alsop describe her as invariably open, honest and unassuming.

"She's so professional in what she does, but she's also so nice and easy and wonderful to work with; no pretensions, no ego," says KUGN radio personality Wendy Ray, who emceeds the symphony's annual "Battle

of the Batons" and is working with Alsop on a "Radio Days" pops concert set for next spring.

"Everyone recognizes that she's just very talented, but she doesn't throw it around. She just comes to do the best possible job. She seems so secure for one so relatively young. I've had contact with her in situations where she didn't think it went very well, but she didn't make a big deal about it. But she discusses things in rather non-classical terms sometimes."

Ron Johnson says Alsop is "one of those people who is always herself, in front of an audience or in the office. She's not one you're always having to assess which person you're dealing with."

Johnson says Alsop is confident in her opinions and states them openly but also listens to other viewpoints.

"I've never seen her in an argument," he says. "I've seen her in conflict situations, but she doesn't participate in arguments. I have seen her persuaded. I have seen her change her mind."

How good is she at persuading others? Johnson grins.

"The best!"

Johnson says his favorite adjective for Alsop is "generative," meaning that she can be counted on to contribute "new angles, fresh perspective, sometimes a kick in the butt to get off on a new approach. Marin always has more to contribute. She's a real fountain of creativity. She has a higher conception of what the end product needs to be. That's what makes the difference between a

great conductor and just another time-beater."

Johnson says he anticipated a drop-off in ticket sales and contributions after Alsop's initial season but so far hasn't seen it. Audiences for concerts that she conducts are always 90 percent of capacity or higher, he says, while others rarely are.

"There's a tremendous interest in her, and artistic level is higher than it ever was before," Johnson says. "People realize what a monstrous talent she is and they want to lap up every drop of what she can provide us while she's here. This is not a flirtation."

In fact, Alsop's "marriage" with the Eugene Symphony and the community that supports it appears to be still in the honeymoon stage as her second season continues. And it's not just musical appreciation. Those who see the most of Alsop seem extraordinarily fond of her and are not shy about expressing their affection.

Georgiann Beaudet has helped organize two autumn gala dinner dances to honor Alsop and raise money for the symphony.

"The interesting thing about Marin is she's so low-key that she doesn't really stand out as a 'personality,'" Beaudet says. "Every time I'm with her it's like picking up an old college friendship. It's that close. Her not standing apart is what stands out about her..."

"I admire her for how she stays so even-keeled with this onslaught of almost adoration and admiration. I'd get a swelled head in a minute. I don't know where she learned how to keep everything in perspective."

Beaudet recalls how a group of people leaving the symphony office one day just nodded at a paraplegic in a wheelchair near the elevator but Alsop smiled and said, "Hi, how are ya?"

"She's normally nice to everyone," Beaudet says. "It puts you back, reminds you how you should be."

Amy Jo Butler tells how Alsop went up into the balcony during a pops concert intermission to meet Butler's 97-year-old mother, a rest home patient in a wheelchair, and how she just sent "yuppie dog biscuits" from New York to Agatha Christie, the Butlers' aged moocher dog.

"There's nothing put on. It's just Marin," Butler says.

Alsop rents an upstairs bedroom from the Butlers but is treated like one of the family. An early riser, she often has coffee ready before Butler and her husband, Richard, get up.

Alsop's not a good cook, Butler says, but she liked Butler's chicken pilaf so much that she got the recipe out and made it for the family one night.

Butler says Alsop works "very concentratedly and hard" at her music, "but when she's done, she does other stuff." She goes to the movies, usually at the Bijou. Friends have taken her skiing and on a McKenzie River raft trip, Butler says, and this month Alsop is planning her first trip to the coast.

"The time Marin spends here is extremely intense," Ron Johnson says, "and we try to utilize her as much as possible for education, outreach and development. But we also try to balance it out so she has time to study alone and to rejuvenate."

Alsop spends much of her "free" time here listening to music, studying scores, preparing for and evaluating rehearsals, reading about music and composers' lives and ideas in books from the University of Oregon library.

Although Alsop is only in the second year of a three-year contract and Johnson says he is optimistic that she will stay longer, her admirers believe she is destined for bigger things. Their expressions of protective affection — Wendy Ray says his wife considers Alsop the daughter she never had — at times are tinged with wistful recognition that Alsop won't be here forever.

Johnson, already worrying what the symphony will do for an encore, emphasizes that Eugene has been "extraordinarily lucky" to have Alsop here before she goes up to the bigs.

Georgiann Beaudet thinks it's important for Alsop to visit the Oregon Coast.

"She spends so much time studying," Beaudet says. "I think once she experiences our coast it will stand her in good stead in relation to what she does for a living. I think if you're an artist or a writer, the coast is necessary. I'm crossing my fingers that it will impress her. I hope she finds it as renewing as Chuck and I do there. You go out there and everything falls in place."

Amy Jo Butler, too, seems to have the same underlying feeling that however long Alsop stays in Eugene, it won't be long enough.

"We're just going to enjoy every minute we have with her," she says.



Alsop carts her bags through the Eugene Airport as she leaves for New York. Her mentor Leonard Bernstein died that weekend.

MUSIC

Queen Ida to cook up Hilton show

Queen Ida will be cookin' in Eugene next week, and not just musically.

Queen Ida will visit Marketplace Bookstore in Fifth Street Public Market at noon Tuesday to sign copies of her new book, "Cookin' with Queen Ida," which combines autobiographical anecdotes with Louisiana Cajun and Creole recipes.

Queen Ida and her Bon Temps Zydeco Band will play at the Eugene Hilton on Sunday, Nov. 18. Cajun hors d'oeuvres will be available beginning at 7:30 p.m., and the good times will roll musically at 8.

Tickets are \$12 now, \$14 on the day of the show. Outlets include the Hilton front desk, CD World, House of Records, Balladeer Music and the main desk of the Erb Memorial Union at the University of Oregon.

Ida Guillory was born in Lake Charles, La., and moved to San Francisco with her family in the mid-

1940s. After raising three children and retiring as a school bus driver in the mid-1970s, she took up music again.

She won a Bay Area Music Award in 1979 and a Grammy Award for "Queen Ida on Tour" in 1983. She was W.C. Handy Female Blues Artist of the Year in 1989, and the same year she and the band toured North and West Africa for the U.S. Information Agency.

The Bon Temps Zydeco Band is a family enterprise. From time to time it has featured two of Ida's brothers, Al Rapone and Willie Lewis, and her younger son, Ronald. Her older son, Myrick "Freeze" Guillory, joined the band more recently for mother-son "dueling accordion" pieces. Her husband, Ray, is the road manager, and her daughter, Ledra, helps out with office work.

"Zydeco . . . refers to the same basic heritage as

Cajun music. But zydeco is a little bit more ecumenical and dynamic, with more tolerance than Cajun for innovation and whatever sounds good," wrote Pat McGraw of the Denver Post.

"Zydeco is a small, obscure realm in the vast world of music, but Queen Ida demonstrated its power as a melting pot of styles from blues and rock to country and salsa," Joshua Tanzer wrote in The Register-Guard after the 1987 Willamette Valley Folk Festival.

"Laissez les Bon Temps Rouler (Let the Good Times Roll)," like most of the music, most resembled two- and three-chord western swing, but with the distinctive New Orleans beat that runs like a thread through Professor Longhair through the Neville Brothers. "Freeze" Zydeco was typically eclectic, with country, a few rock 'n' roll guitar chords and a Latin feel from the drums and Queen Ida's button accor-



Blues saxophonist Eddie Shaw and The Wolf Gang will play on Wednesday.

Good Times to host Paul deLay Band

The Good Times Cafe and Bar will host the Portland rhythm and blues outfit, The Paul deLay Band, in concert today and Saturday.

Paul deLay's smooth, uptown blues style has been the inspiration for five albums and he and his band have shared the stage more than two dozen times with blues legend B.B. King. Admission is \$4 each night.

Sunday, Hard Rain will perform original and classic blues. Hard Rain is composed of Craig Sorseth, guitar and vocals; Bill Schwabke, organ, piano and vocals; Jerry Leff, bass; and Gil Dunaway, drums. Admission is \$2.

Monday night is blues jam night. Sign up for musicians is at 9 p.m. Admission is \$1.

Stormy Monday will play New Orleans-style piano-based blues on Tuesday. The group features Skip Jones,

keyboards and vocals; Henry Vestine, guitar; Steve Sarant, bass; and Pete "The Beat" Burger, drums. Admission is \$2.

Veteran Chicago blues saxophonist Eddie Shaw and his band, The Wolf Gang, will perform Wednesday. Shaw and his band are best known for their long stint as backup band for legendary bluesman Howlin' Wolf. Admission is \$4 at the door.

The Legendary Grape will take the stage Thursday. The band consists of four out of five of the original members of the 1960s San Francisco rock 'n' rollers, Moby Grape. Admission is \$4.

All shows start at 9:30 p.m. Patrons must be 21 or older and must show valid identification. The Good Times is at 375 E. 7th Ave. For more information, call 484-7181.

Rocker Bob Mould to play hard-core music at EMU

Hard-core alternative rocker Bob Mould will perform at 8 p.m. Sunday in the Erb Memorial Union ballroom at the University of Oregon.

A songwriter, guitarist and singer formerly with Husker Du, Mould has released two solo albums on Virgin Records.

"Workbook," released in May 1989, won a four-star review from Rolling Stone magazine. An LA Weekly reviewer described it as "an album of infinite delights, from Mould's mesmerizing voice to, well, every song." A New Music Express reviewer was impressed by "that all-pervasive, stratospheric guitar sound . . . reach-

ing frequencies almost too painful to bear."

Touring to promote "Workbook," Mould was stimulated by audience reaction to try an even more aggressive approach on his current album, "Black Sheets of Rain."

Mould tours with drummer Anton Fier (Golden Palominos) and bassist Tony Maimone (Pere Ubu).

Ultra Vivid Scene will open the show. Tickets are \$9 for University of Oregon students, \$12 for others. Outlets include the EMU main desk, Face the Music, CD World and the Record Garden.

For more information, call 686-4373.

World-famous flutist to play with orchestra

Internationally recognized flutist Carol Wincenc will perform as guest of the Eugene Symphony Orchestra at the symphony's second symphonic series concert of its 25th anniversary season, scheduled for 8 p.m. Thursday at the Hult Center.

Wincenc will perform Mozart's Concerto No. 1 in G Major for Flute and Orchestra, K.313. Other works on the program, led by music director and conductor Marin Alsop, feature a variety of 20th century music: "Short Ride in a Fast Machine" by American composer John Adams, "A Flotow Descends into the Pentagonal Garden" by Japanese composer Toru Takemitsu, and one of the great masterpieces of this century, the Concerto for Orchestra by Bela Bartok.

Wincenc is a frequent guest of major orchestras and festivals throughout the country and has performed with the London Symphony at Barbican, the

English Chamber Orchestra at the Aldeburgh Festival, at the Frankfurt Annual Musical Festival, and on tours of Korea and Japan.

Hailed as "Queen of the Flute" by New York Magazine, Wincenc is experienced with the music of Mozart. She is a frequent performer at the Mostly Mozart Festival and will soon be heard on the Deutsche Grammophon label with the Emerson String Quartet in the complete flute quartets.

In 1985, she created and became artistic director of the first International Flute Festival in St. Paul, Minn., featuring an array of traditional and ethnic flutists from around the world. She has recorded for American Heritage and for Nonesuch.

Tickets are \$8 to \$25 and are available at all Hult Center ticket outlets or charge by phone by calling 687-5000. Some discounts are available for seniors and students.

Orchestras, marching bands to perform in 2 UO festivals

A marching band competition, an orchestra festival and a gospel concert all are scheduled this week at the University of Oregon School of Music, 961 E. 18th Ave.

For more information, call the music school at 346-5678. To confirm concert times and ticket information, call the Music Hotline at 346-3764.

SATURDAY

The School of Music will host eight high school string orchestras for a one-day Invitational Orchestra Festival. UO Associate Professor Wayne Bennett is coordinator of the festival, which begins at 9 a.m. in Beall Concert Hall. All performances and master classes are free and open to the public.

Each ensemble will give a concert during the 9 a.m. to 3 p.m. schedule, including the University Symphony, which will perform at noon. High schools to be represented include South Eugene, Corvallis, Crescent Valley, South Salem, McKay and McNary. Guest conductor and clinician for the festival is Professor Gerald Anderson of UCLA.

Master classes for string players will begin at 3:30 p.m. featuring UO music faculty members Lawrence Maves, violin; Leslie Straka, viola; Robert Hladky, cello; and Forrest Moyer, string bass.

For more information, contact Wayne Bennett at 346-3772.

The 12th annual Festival of Bands, a high school marching band competition, will fill Autzen Stadium with 23 of the best competitive bands from Oregon and other Northwest schools. Competition begins at 8 a.m. Saturday, with preliminary rounds

lasting until about 4 p.m. Finals will run from 6:30 p.m. to 9:30 p.m. The UO Marching Band will perform after the preliminaries, at about 4:15 p.m.

Tickets, available at the stadium, are \$2 for the preliminaries and \$4 for the finals. Students and senior citizens will be admitted for \$2.

The festival is organized and run by UO band students as a fund-raiser for the UO Marching Band.

For more information, call the band office at 346-5670.

THURSDAY

The University Gospel Ensemble will present an evening of black American sacred music at 8 p.m. in Beall Concert Hall.

Tickets, available at the door, are \$3 general admission and \$1 for students and senior citizens. Because the Gospel Ensemble's concerts regularly play to standing-room-only crowds, patrons are advised to arrive early for best seating. The Beall Hall box office opens at 7 p.m.

Selections on the program include the spiritual "Joshua Fought the Battle of Jericho," as well as traditional and contemporary gospel numbers such as Carl Preacher's "Holy Spirit," Hezekiah Walker's "Oh Lord We Praise You," Steven Robert's "Thank You Lord" and John Aske's "He's Worthy."

The Gospel Ensemble is directed by John Gainer, UO adjunct instructor of music. The 125-voice choir is accompanied by a four-piece rhythm section: Vicki Brabham-Howells, piano; Dave Barrow and Aaron Walker, drums and percussion; and Jay Bensman, bass guitar.

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For more than 50 years, jazz legend Carmen McRae, above, has been a composer, pianist/singer and band vocalist with such bands as Count Basie, Benny Carter and Mercer Ellington as well as a soloist star. Carmen McRae and her trio perform at 8 tonight at the Ambassador Auditorium, 300 W. Green St., in Pasadena. For more information, call (818) 304-6161 or (800) 266-2378.

IN BRIEF

"The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society Murder Mystery," a comedy by David McGillivray and Walter Zerlin, is staged at 8 tonight at the Colony Studio Theatre, 1944 Riverside Drive, Los Angeles. Call (213) 665-3011.

"Rage! Or I'll Be Home for Christmas," a comedy by Kevin Arnold and Gus Buktenica, is presented at 8 tonight at the Alliance Theatre, 3204 Magnolia Blvd., Burbank. Call (818) 566-7935.

MFA II Thesis Dance Concert features Jennifer Brightbill and Michelle Broussard at 8 tonight at the California Institute of the Arts, Theatre II, 24700 McBean Parkway, Valencia. Reservations required. Call (805) 253-7832 or (818) 367-5507.

The Gwinto Monks Tibetan Tantric Choir performs at 8 tonight at UCLA's Royce Hall. Call (310) 825-9261.

"Contemporary Visions of the Virgen de Guadalupe" opens today at the Downey Museum of Art, 10419 Rives Ave., Downey. Hours are from noon to 5 p.m. Call (310) 861-0419.

The best conductor for the job ...

By Tom Jacobs
Daily News Staff Writer

"A woman's place is on the podium." That recent headline in an Australian newspaper reflects the reality of Southern California orchestras this fall.

Tonight at the Dorothy Chandler Pavilion, Marin Alsop becomes the first woman to conduct the Los Angeles Philharmonic during a regular subscription concert. She will be followed in two weeks by the second, British conductor Sian Edwards.

Add to their local debuts the continuing presence of JoAnn Falletta, music director of the Long Beach Symphony, and it becomes clear the once nearly all-male fraternity of conductors finally has opened its membership.

The next generation of conductors — young musicians who are taking charge of smaller orchestras and guest-conducting major ones — is the most sexually integrated ever.

In separate interviews, 35-year-old Alsop and 37-year-old Falletta — both native New Yorkers who still make their homes there — reported few problems being accepted by orchestras and audiences.

"When I walk on stage, people don't say 'Oh my God!' — though I did have one experience like that, in Idaho," Alsop said. "There wasn't any advance publicity, and my name (doesn't reveal her sex). So I came out and heard, 'Oh my God, it's a girl!' They were very excited, though."

Overall, she said, "I don't feel any discrimination at all. I feel like people have judged me on my music, on my conducting, on my potential. The musicians have been very, very supportive."

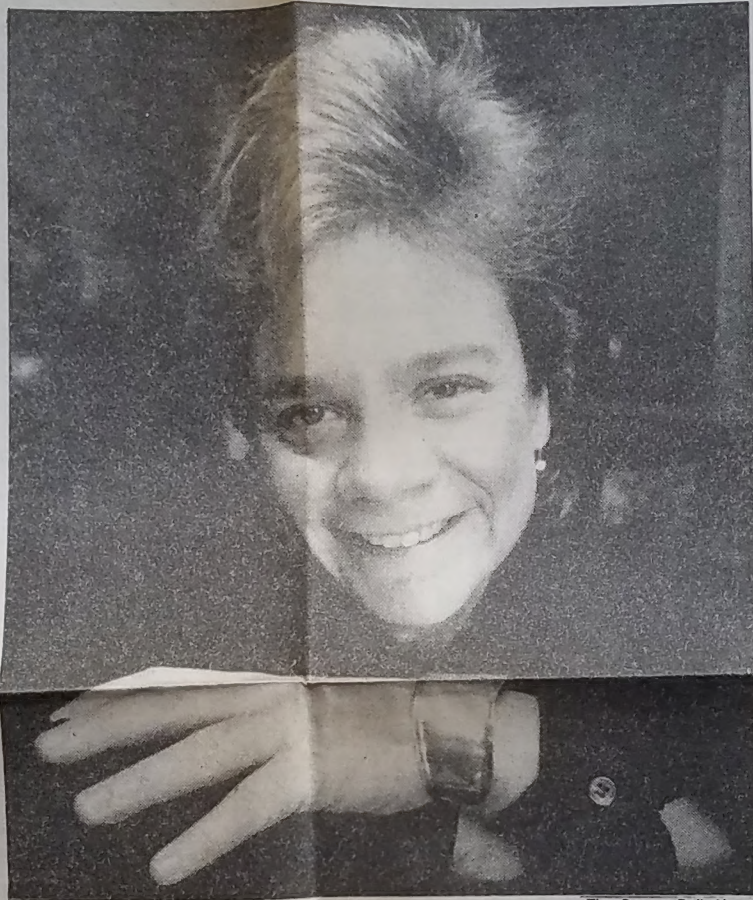
Falletta agreed, though, she has learned of grumbling taking place behind her back. "In Baltimore, one elderly player said to the music director after (my performance) that he wished he had died before the age of women conductors," she said.

Such exceptions aside, the sexism these conductors face is of a subtler kind.

"You run into people interpreting what you're doing very differently because you're a woman," Alsop said. "If you get angry, you're 'throwing a tantrum.' If a man does that, he's 'powerful,' he's 'taking charge' and 'being firm.' She's 'mouthing off' and 'being a bitch.'"

Falletta agreed; she believes that when women express anger, "They diminish their power and sense of dignity. It's hard to explain why that is."

This is more of a curiosity than



Tina Gerson/Daily News

Marin Alsop will be the first woman to conduct the Los Angeles Philharmonic during a subscription concert.

a problem for Alsop and Falletta, since neither is prone to browbeating bassoonists or chewing out cellists. "Anger is usually not an appropriate emotion on the podium," Alsop said.

"It's not natural for me to throw temper tantrums," Falletta added. "But I am conscious about the way I phrase things to musicians."

Why has it taken so long for women to make it in the world of conducting? Alsop suspects it has something to do with society's reluctance to accept women in positions of authority. A conductor, she noted, is "on the top of the musical ladder."

Falletta said the lack of women on the podium stems from "the idea we have of what a conductor should be" — i.e., an autocrat who makes arbitrary decisions. She said it's hard to think of a woman in the role of a tyrant.

In recent years, she said, the role of the conductor has changed somewhat, making it more comfortable for women. Making music with an orchestra is more of a collaborative experience, she said, although the conductor still has the final say in any matters of disagreement.

"We've removed the threat of abusive behavior," she said. "Con-

ductors are still demanding, but in such a way that (the musicians) feel appreciated."

Even with this changed role, however, Falletta said she still had to learn to be authoritative in front of an orchestra. "A young girl is taught to be nurturing and less demanding," she said. "I had to come to terms with that."

Alsop's approach to dealing with an orchestra is simple: "I just try to be myself."

"You can't command respect," she reasoned. "Either people respect you or they don't."

Alsop, Falletta and Edwards all expressed a desire to conduct early in life. Edwards, who is in her early 30s, told an Australian newspaper she directed a dance band in high school.

She went to college to study the French horn, but her impulse to lead "took over, and I ended up conducting chamber groups and the like."

Falletta decided on her career at age 12, a full six years before "I realized women were not visible in that field." And Alsop became interested in conducting in her early teens.

"I'd been playing in an orches-

SPOTLIGHT ON ... MARIN ALSOP

Age: 35.

Birthplace and current home: New York City.

Marital status: Single.

Parents: Father is concertmaster of New York City Ballet Orchestra. Mother is a cellist in the orchestra.

Early musical training: Studied violin at Juilliard, where she received a master's degree.

Conducting debut: 1980, at an outdoor pops concert in New Jersey. "The conductor didn't show up, and one of my friends (in the orchestra) said, 'Marin wants to be a conductor!' So I stood up and conducted."

Major mentor: Leonard Bernstein. "He was inspirational. He changed the way I look at everything — not just music. He was so principled, so committed to everything he did."

tra already and I loved the sound," she said. "My dad would take me to the (New York Philharmonic's) Young People's Concerts." She recalled sitting in the front row and watching conductor Leonard Bernstein, whom she would later study with at Tanglewood.

"He was jumping around and groaning and hopping up and down," she said. "He was doing everything they were yelling at me for doing, and getting paid for it. So I think my initial interest in conducting was less than musical. It was aerobic, probably."

At age 12, Alsop mentioned her career goal to her teacher at Juilliard, where she was studying the violin at the famous music school's pre-college program. His reaction: "Sweetie, that's nice, but you can't do that because you play the violin too well, and they don't let girls do that."

"I told my father, and he said 'Don't pay any attention to those people. They don't know anything.' He bought me a beautiful wooden box filled with batons, which I still have."

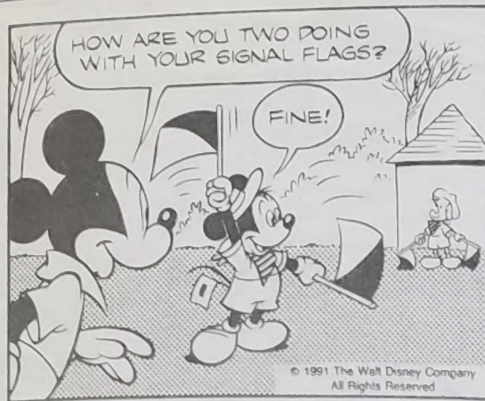
Alsop eventually received her master's degree in violin from Juilliard, but soon after graduating she started studying conducting privately.

"I'd have my friends come over and play," she recalled. "I would treat them to dinner if they would play a symphony. I had a studio apartment, so it was really tight. I'd get a string quartet and a pianist to fill in (the remainder of the orchestral parts). Then I'd get a woodwind quartet and get a pianist to fill in."

See ALSOP / Pg. 21

AMUSEMENTS

MICKEY MOUSE

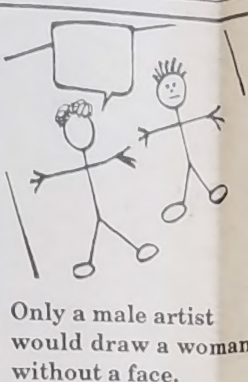


BRAINSTORMERS



Today's Teaser

Your gag for the cartoon at left could be published in Brainstormers on Dec. 12. Mail clipping this week with one caption, your name (age optional) and address to this newspaper, Box 2180, Borrego Springs, CA 92004. For fun only; no prizes. Entries are property of LLE, Inc.

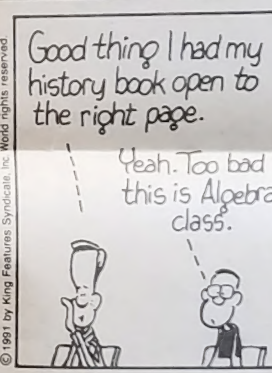
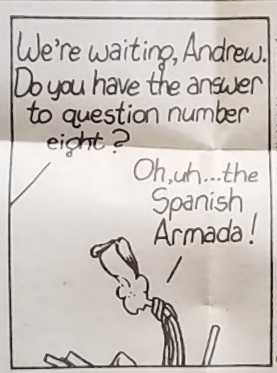
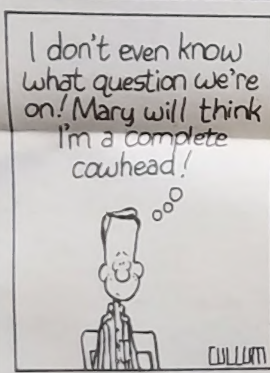
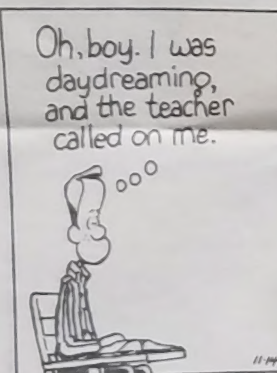


Contest Captions

National winner: Edie DeZarn, Aurora, Colo. Runners-up: "My guess is Cartoonist Mike Smith and his boss are under contract negotiations."—Gary L. McDowell, Denver. "How can I talk when I'm face-down in cement?"—Joe and Donna Kepler, Denver.

Los Angeles Daily News winner: "Hey, baby! You've got some great lines!"—Raymond Alvarez, 9, Haddon Avenue School, Pacoima. Finalists: "How long must I be vice-president before I'm taken seriously?"—Robert L. Mills, Studio City. "Lew, when we grow up, I'll draw Brainstormers for you."—Joyce Clark Shults, Chatsworth. "On the bright side, I don't have to face reality."—Bruce Yep, Palmdale. "Just my luck that the ink ran out!"—Brooke Olson, 12, Robert Frost School, Granada Hills.

WALNUT COVE



WORD FOR WORD

EARLY GREEK PHILOSOPHERS BELIEVED THE UNIVERSE WAS COMPOSED OF FOUR ELEMENTS OR ESSENCES!



LATER THEY ADDED ANOTHER, THE RAREST OF ALL, FROM WHICH, THEY SAID, THE STARS WERE MADE!

THIS WAS CALLED "THE FIFTH ESSENCE" IN LATIN, QUINTA ESSENTIA!

TODAY'S WORD: QUINTESSENCE!

WORD SLEUTH

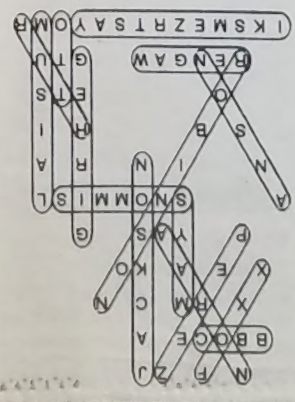
MOST RBI'S

Wednesday's unlisted clue: HAMMER. Find the listed words in the diagram. They run in all directions — forward, backward, up, down and diagonally. Unlisted clue hint: TED —

Aaron Anson
Cobb
Foxy
Gehrig

Jackson Mays
Musial
Ott
Perez

Robinson
Ruth
Simmons
Wagner
Yastrzemski



CROSSWORD PUZZLE

NEW YORK TIMES

ANSWER TO PREVIOUS PUZZLE

BOSC	EMIT	ADELE
EULA	MAZE	DELOS
AGIS	ERMA	OMBRE
THECORNISGREEN		
STRANGER	OER	
	DIE	ARRIVAL
REBEC	ARNE	TORA
ADE	EGGANDI	LID
FATS	LAMA	NEEDY
TRACTOR	MUT	
	EER	SEARCHES
HONEY	INTHEHORN	
MAMET	MOHO	IRAE
SHIRE	PRAU	NASA
SATYR	SENT	GEED

ACROSS

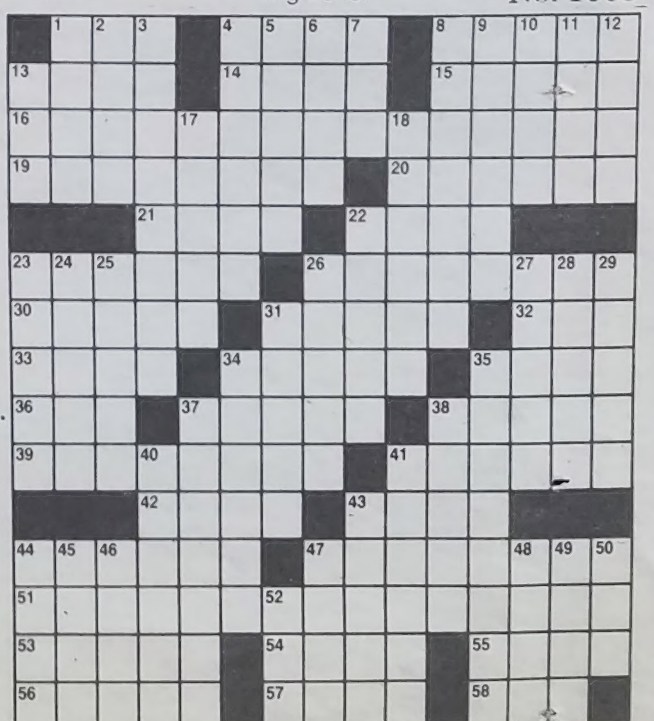
- 1 Varlet
4 Marryin' Sam's creator
8 Neckwear
13 "Scarface" star
14 Recumbent
15 Storehouse
16 Distance event
19 Race officials
20 Least occurrent
21 River to the Rhine
22 Roman patriot
23 Rita of "Carnal Knowledge"
26 Motion supporter
30 Doctoral exams
31 Doubly dreadful

DOWN

- 32 Actress — Dawn Chong
33 Sequential notes
34 Paul —, baseball's Big Poison
35 Acclivity
36 From — Z
37 Descants
38 First king of Egypt
39 Disclaim
41 Down a Jet
42 Sky-high box
43 Like feet after 16 or 51 Across
44 Conceive
47 Lewis or Owens
51 Annual race ending in Central Park
53 Kabul noble
54 Elfin creature
55 Laptev Sea feeder

- 56 Social flops
57 Incipient plant
58 "Right on!"
26 Char
27 Potation
28 Atelier prop
29 Roommate of Babe Ruth in 1930-31
31 Terpsichore's specialty
34 Hiemal period
35 Just the other day
37 Group turned down by Penelope
38 Ballerina Tallchief
40 Approved
41 Blazing
43 Mark for Mark Roth
44 — instant (immediately)
45 Attican township
46 Jug
47 Hook's mate
48 Friend's pronoun
49 L-o-n-g times
50 Kind of virus
52 Mil. scullions

No. 1003



Need help? Answers to any three clues in today's puzzle are available by touch-tone phone: (900) 420-5656. The call will cost 75 cents per minute.